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Christopher Hogwood, *Artistic Director*

174th Season

1988-89

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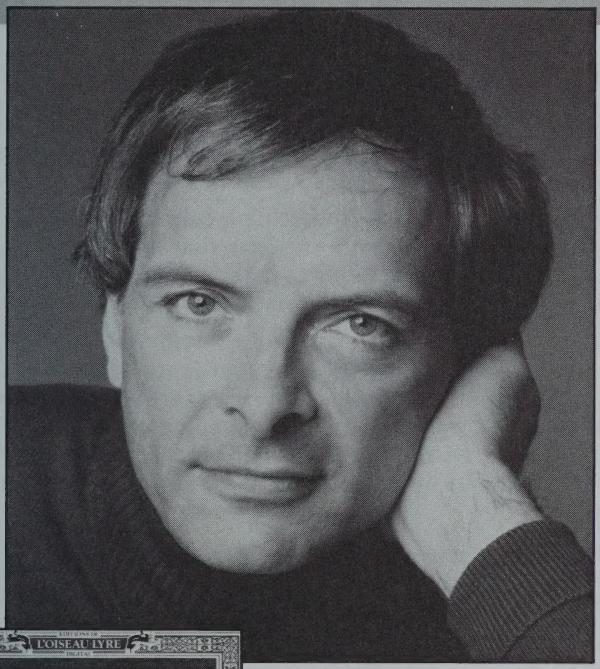

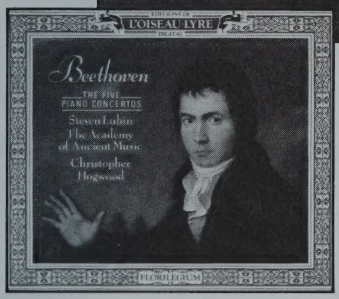

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—Ralph Waldo Emerson

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HANDEL & HAYDN SOCIETY

Christopher Hogwood, *Artistic Director*
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ONE HUNDRED AND SEVENTY-FOURTH SEASON, 1988-89

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Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall and First Balcony.

Staffed by volunteers, the boutique will have H&H T-shirts and sweatshirts, tote bags and coffee cups, wrapping paper and more. Perfect for all your holiday shopping, or just for you. Proceeds to benefit H&H.

For your shopping convenience, the boutique will be open before the concert as well as during both intermissions. Thank you for your support.

A Visit to the H&H Education Program
by Bobbi Mrachek

"Any questions?"

A hand shoots up.

"How loud can you sing?" Members of the quartet smile: they've heard that before. Declining to demonstrate power, they offer instead to display range and, beginning with the low tones of the baritone ascend through the scales until the soprano's highest notes emerge. The children cheer and clap.

I've come to a Cambridge middle school to see how the Handel & Haydn Society Education Program actually works. While my husband and I have always believed in supporting the arts, we are becoming more focused on social issues and I have been investigating organizations that combine the two. I'm not sure what I expected to find: a group of eighth-graders being sedated by serious music. . . arias accompanied by surreptitious giggling. . .

Rap music is what I find. In an innovative and absolutely exhilarating approach to classical music, the quartet illustrates the concept of rhythm in a manner completely accessible to its young audience. Then a demonstration of eighteenth-century rhythm which the kids follow enthusiastically.

The singers continually attempt to erase the "this is us, that is you" barrier between themselves and the students by emphasizing that they all listen to the same radio stations and that serious music is an interesting addition rather than a formidable alternative to rock. That's the easy part.

The hard part, according to Program Director Rebecca Plummer, is the allocation of limited resources. "We have two quartets that perform in forty schools chosen on the basis of need in low-income, high minority areas. Each of the singers is a member of the H&H chorus and we all hold outside jobs." The three-part program consists of in-school visits; student attendance at an H&H dress rehearsal at Symphony Hall; and a youth concert made up of selected students singing with H&H chorus and orchestra members. "In each aspect, financial considerations are the deciding factor," says Ms. Plummer. "With increased funding we could visit each school more often (currently it's twice a year) and have greater exposure to the same kids. The number of children who may attend the dress rehearsal at Symphony Hall is limited by the number of buses we can afford to provide. One school district decided that if we couldn't provide sufficient transportation for every school in the district, none of the children could go. The youth concert is also extremely expensive because of the costs involved in hiring the hall and paying the singers and orchestra. But what other opportunity are these children likely to get that allows them to sing with a professional group?"

I have been thinking, since that morning in Cambridge, about how people get exposed to classical music. As with most of my friends, I was brought up with it: listening to Bach or Tchaikovsky on the phonograph; attending Bernstein's Young People's Concerts at Carnegie Hall. If you never hear it as a child, I wonder what the chances are that you would seek out classical music as an adult? And I wonder about the long-term future of arts organizations like the Handel & Haydn Society in the face of a population which views classical music as some kind of tedious avocation of the upper classes.

Bobbi Mrachek is on the Board of Governors of the Handel & Haydn Society.

HANDEL & HAYDN SOCIETY

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-FOURTH SEASON, 1988-89

Thursday, December 1 at 7:30 pm
Friday, December 2 at 7:30 pm
Saturday, December 3 at 7:30 pm
Sunday, December 4 at 3:00 pm

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Christopher Hogwood, *Conducting*

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HANDEL

Messiah, A Sacred Oratorio

Part The First

The coming of Messiah foretold – his birth announced in fulfillment of the prophecies – the blessedness of his followers.

INTERMISSION

Part The Second

Christ's agony and death suffered for the sins of mankind – his resurrection and ascension into Heaven – the dissemination and ultimate triumph of his gospel.

INTERMISSION

Part The Third

The Christian promise of the return of the Messiah on Judgment Day, when he will summon the dead to resurrection and eternal life.

Sharon Baker, *soprano*
Carolyn Watkinson, *mezzo soprano*
Stanford Olsen, *tenor*
David Thomas, *bass*

The audience is politely requested not to stand during the *Hallelujah* chorus.

Sponsored by Nakamichi Foundation

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We also extend special thanks to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contribution to the Handel & Haydn Society.

On the Cover: A still life by Gabriele Salci. Collections of the Prince of Liechtenstein, Vaduz Castle.

George Frideric Handel
Messiah, A Sacred Oratorio (1741)
Notes by Stephen Parkany

Musicians have their own folklore: the in-joke has long circulated about a viola-player who dreamed he was playing Handel's *Messiah* and awoke to find that – he was. The hapless mid-range violist then pontificates rightly that his "filler" part really does matter; but of course he also bespeaks willy-nilly the ubiquity of *Messiah* itself. Messiah *employs* nearly all musicians at some point in their lives: for instance, it never had a more fervent partisan than Ludwig van Beethoven. One of his most powerful London admirers visited him in 1824 to press the English suit for a new oratorio (at that, the English were a good two years behind a similar commission from – the Handel & Haydn Society of Boston! Neither plan was ever fulfilled). It was a convivial occasion – Beethoven cultivated flattery well – but he had his standards. Over their brimming glasses of Tokay the Englishman wrote in the stone-deaf Beethoven's "conversation book":

> "Whom do you consider the greatest composer that ever lived?"
> "Handel," was his instantaneous reply; "to him I bow the knee."
> "Mozart," I wrote.
> "Mozart," he continued, "is good and admirable."
> "Yes," wrote I, "[he] was able to glorify even Handel with his additional accompaniments to 'The Messiah.'"
> "It would have lived without them," was his answer.

Every period remakes *Messiah* after its own image, but some stick longer than others. From 1818 until the 1960's, the Handel & Haydn Society used some version of Mozart's loving anachronism in its annual *Messiahs*. In its first decade or so, too, Society members sang *Messiah* much as they had the "Fuging Tunes" of William Billings, with the tenors and sopranos switched – tenors on the melody, but covered by sopranos on the "inner" voice screeching above. In recent years, the Society has reflected fresh approaches to Handel, now with "period" instruments and forces and freely imagined *ornamenti*. After all, he never performed his own work in exactly the austere version he first wrote, but altered the score every time he returned to it – taking note of new soloists or additional players. The present performances imitate the particularly full version of Handel's concerts at Foundling Hospital in London in the 1750's. Extra winds, strings, and (for the period) singers were hired – the old colors revivified.

The composition of *Messiah* marked a professional recovery on Handel's part at fifty-six. Having been the astonishing young "Orpheus of the age", he now was its "Homer" – the bard of the oratorio. German-born, Italian-seasoned, he had prospered in England more than thirty years. However, middle-class tastes for his operas had dribbled away, and even his novel English-language oratorios had met with a success more critical than commercial. January, 1741, saw the abortive run of one last opera, *Deidamia*. He floated rumors of his return to Germany and composed operatic duets readily marketable back "home" – but soon salvaged several *Messiah* numbers from them, including "For unto us a child is born". (This explains both their virtuosic lightness and awkward word-accents).

Handel's gruff soft-heartedness brought him an unlikely rescuer, the Lord Lieutenant of Ireland (which was then of course a British dependency, under military occupation), who invited him to put on concerts for Dublin charities. Handel took the occasion to compose a new work for the trip, using the new, experimental *Messiah* libretto just given him by Charles Jennens, his officious collaborator. Jennens took the near-sacrilegious step of assembling an original work entirely from all parts of the Bible, freely blending Old-Testament prophecies of the *Messiah* with New-Testament meditations on His life. He based his selection on those in the Church of England Common Prayer Book,

but adapted them into a full concert *entertainment* in which no singer plays a single "character," but all share the authority of exalted lectors. All in all, while the idea of a Biblical *theater* piece stood fair to offend strict Christians (such as the brand-new Methodists), who often attacked it in Handel's lifetime, he had the power to make it succeed as soon as he had been seduced by Jennens' utterly familiar yet zesty compilation.

With little to lose, Handel threw *Messiah* together in barely three weeks in the spirit of a man who relished a new opportunity even more than the possible money. It used to be considered scandalous that Handel would "borrow" tunes from his contemporaries when in a hurry (as usual) – all the while investing them with an elegance all his own. Yet despite its hurry *Messiah* shows fewer of these than usual: the great bulk of *Messiah* was fresh. Whether or not Handel really saw heavenly visions over the "Hallelujah Chorus", his reception in Dublin was ecstatic. Not only did the acclaim he won there revive his career (one paper called *Messiah* ". . . the finest Composition of Musick that ever was heard"), the local Bishop of Elphin proposed a sequel called *The Penitent* (Handel politely "filed" the idea).

There is no need to narrate *Messiah*, when we have all grown up with it. After all the "Singalongs" we may not need to say that the "Hallelujah Chorus" is not the end, but only the affirmation of the Resurrection, setting up a more mystical final drama of *individual* resurrection in Part III. Jennens had conceived some thing like a perfect sermon, or set of sermons, covering the full Liturgical Year. Handel's empathy lay in recognizing the powerful response these texts could elicit no matter the individual's beliefs. The secret of the central role of *Messiah* may be only that one *will* be moved to sing these affirmative words with an exhilarating confidence.

But just as Handel remained true to his own religion, he upheld no firm dogma save that of the minor and major scales, no image more stark than the bare unison strings of "The people that walked in darkness", no goal firmer than the brilliant D major (the only key in which the "natural" trumpets can play) of the "Hallelujah Chorus" and "Worthy is the Lamb" – their texts from the book of Revelation. He relied more consistently upon the perfect dramatic pacing, say, of narration of the Birth of Christ, heralded by the angelic soprano, then by trumpets entering "from the distance" (*da lontano*, Handel's marking). The later prophecy of the Passion and Resurrection (from "Thy rebuke hath broken his heart" to "But thou didst not leave his soul in Hell") reworks a simple melodic idea throughout, changing it from something dark and twisting to a bright and clear affirmation. On the other hand, learned counterpoint usually is understated in *Messiah* – more a matter of "showcasing" each voice in a way that supports and satisfies all; but Handel adapted the final "Amen" chorus from a "basic" counterpoint demonstration he once sketched for his Royal pupil Princess Anne. In it a trivial little scale-idea redoubles upon itself at close quarters, then again and again. Whether this *tour-de-force* inspired or intimidated the young Princess, in the "Amen" it rings out the entire drama with titanic simplicity.

Stephen Parkany is Assistant Professor of Music at Amherst College.

Messiah, A Sacred Oratorio

Words Selected From the Holy Scripture by Charles Jennens

Part The First

Sinfonia

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah* 40:1-3)

Song (Tenor)
Every valley shall be exalted, and every mountain and hill made low: the crooked straight and the rough places plain. (*Isaiah* 40:4)

Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah* 40:5)

Recitative, accompanied (Bass)
Thus saith the Lord of hosts: yet once a little while, and I will shake the heavens and the earth, the sea and the dry land, And I will shake all nations, and the desire of all nations shall come. (*Haggai* 2:6-7)

The Lord whom ye seek, shall suddenly come to his temple, even the messenger of the covenant whom ye delight in, behold he shall come, saith the Lord of Hosts. (*Malachi* 3:1)

Song (Soprano)
But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire. (*Malachi* 3:2)

Chorus
And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi* 3:3)

Recitative (Alto)
Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel: GOD WITH US. (*Isaiah* 7:14)

Song (Alto) and Chorus
O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: behold your God. (*Isaiah* 40:9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah* 60:1)

Recitative, accompanied (Bass)
For behold darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah* 60:2-3)

Song (Bass)
The people that walked in the darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah* 9:2)

Chorus
For unto us a child is born, unto us a son is given, and the government shall be upon his shoulder, and his name shall be called Wonderful, Counsellor, The mighty God, The ever-lasting Father, The Prince of Peace. (*Isaiah* 9:6)

Pifa

Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flock by night. (*Luke* 2:8)

Recitative, accompanied (Soprano)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (*Luke* 2:9)

Recitative (Soprano)
And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people: For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (*Luke* 2:10-11)

Recitative, accompanied (Soprano)
And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying, (*Luke* 2:13)

Chorus
Glory to God in the highest, and peace on earth, good will towards men. (*Luke* 2:14)

Song (Soprano)
Rejoice greatly, O daughter of Zion, shout O daughter of Jerusalem, behold thy King cometh unto thee. He is the righteous Saviour and he shall speak peace unto the heathen. Rejoice greatly. . . (*Zechariah* 9:9-10)

Recitative (Alto)
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing. (*Isaiah* 35:5-6)

Duet (Alto, Soprano)
He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. (*Isaiah* 40:11)

Come unto him all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart, and ye shall find rest unto your souls. (*Matthew* 11:28-29)

Chorus
His yoke is easy, and his burden is light. (*Matthew* 11:30)

Part The Second

Chorus
Behold the Lamb of God, that taketh away the sin of the world. (*John* 1:29)

Song (Alto)
He was despised and rejected of men, a man of sorrows and acquainted with grief. (*Isaiah* 53:3)

He gave his back to the smiters, his cheeks to them that plucked off the hair; he hid not his face from shame and spitting. He was despised, etc. (*Isaiah* 50:6)

Chorus
Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities, the chastisement of our peace was upon him. (*Isaiah* 53:4-5)

Chorus
And with his stripes we are healed. (*Isaiah* 53:5)

Chorus
All we like sheep have gone astray, we have turned every one to his own way.
And the Lord hath laid on Him the iniquity of us all. (*Isaiah* 53:6)

Recitative, accompanied (Tenor)
All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying, (*Psalm* 22:8)

Chorus
He trusted in God that he would deliver him: let him deliver him, if he delight him. (*Psalm* 22:8)

Recitative, accompanied (Tenor)
Thy rebuke hath broken his heart, he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him. (*Psalm* 69:21)

Song (Tenor)
Behold and see if there be any sorrow like unto His sorrow. (*Lamentations* 1:12)

Recitative, accompanied (Soprano)
He was cut off out of the land of the living, for the transgression of thy people was he stricken. (*Isaiah* 53:8)

Song (Soprano)
But thou didst not leave his soul in hell, nor didst thou suffer thy Holy One to see corruption. (*Psalm* 16:10)

Chorus
Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord, strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of glory shall come in. Who is this King of glory? The Lord of hosts: he is the King of glory. (*Psalm* 24:7-10)

Recitative (Tenor)
Unto which of the angels said he at any time, Thou art my Son, this day I have begotten thee? (*Hebrews* 1:5)

Chorus
Let all the angels of God worship him. (*Hebrews* 1:6)

Song (Alto)
Thou art gone up on high, thou hast led captivity captive, and received gifts for men, yea even for thine enemies, that the Lord God might dwell among them. (*Psalm* 68:18)

Chorus
The Lord gave the word, great was the company of the preachers. (*Psalm* 68:11)

Song (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (*Romans* 10:15)

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans* 10:18)

Song (Bass)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against his Anointed. (*Psalm* 2:1-2)

Chorus
Let us break their bonds asunder, and cast away their yokes from us. (*Psalm* 2:3)

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. (*Psalm* 2:4)

Song (Tenor)
Thou shalt break them with a rod of iron, thou shalt dash them in pieces like a potter's vessel. (*Psalm* 2:9)

Chorus
Hallelujah, for the Lord God omnipotent reigneth. (*Revelation* 19:6)
Thy kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. (*Revelation* 11:15)
King of Kings, and Lord of Lords. Hallelujah. (*Revelation* 19:16)

Part The Third

Song (Soprano)
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God. (*Job* 19:25-26)

For now is Christ risen from the dead, the first-fruits of them that sleep. (*I Corinthians* 15:20)

Chorus
Since by man came death, by man came also the resurrection of the dead; For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians* 15:21-22)

Recitative, accompanied (Bass)
Behold I tell you a mystery: We shall not all sleep, but we shall all be changed in a moment, in a twinkling of an eye, at the last trumpet. The trumpet shall sound. . . (*I Corinthians* 15:51-52)

Song (Bass)
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. (*I Corinthians* 15:52-53)

Recitative (Alto)
Then shall be brought to pass the saying that is written, death is swallowed up in victory. (*I Corinthians* 15:54)

Duet (Alto, Tenor)
O Death, where is thy sting? O Grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law. (*I Corinthians* 15:55-56)

Chorus
But thanks be to God, who giveth us the victory, through our
Lord Jesus Christ. (*I Corinthians* 15:57)

Song (Soprano)
If God be for us, who can be against us? Who shall lay anything
to the charge of God's elect? It is God that justifieth, who is he that
condemeth? It is Christ that died, yea rather that is risen again,
who is at the right hand of God, who asks intercession for us! (*Romans* 8:31,33,34)

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by
his blood, to receive power, and riches, and wisdom, and strength, and
honor, and glory, and blessing. Blessing and honor, glory and power be
unto him that sitteth upon the throne, and unto the Lamb, for ever
and ever. Amen. (*Revelation* 5:9, 12-14)

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—*The Boston Globe*

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Judith Bedford

TRUMPET
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James David Christie

CHORUS

.....

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Dale Edwards	Pamela Dellal	Walter Dixon	Peter Gibson
Carol Haber	Bobbi Kelley	Martin Kelly	John Holyoke
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CHRISTOPHER HOGWOOD
Artistic Director

Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records/L'Oiseau-Lyre.

Born in Nottingham in 1941, Mr. Hogwood studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play baroque and classical works on instruments appropriate to those periods. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and has also undertaken conducting engagements in many European cities including Paris, Lisbon, and Copenhagen.

In addition to his orchestral conducting activities he has been a busy operatic conductor and has directed the St. Louis Opera, Berlin's Deutsche Opera, Paris' Opera Comique, and Venice's La Fenice.

Mr. Hogwood assumed the position of Artistic Director of the Handel & Haydn Society in 1986. In March he directed the H&H period orchestra in its first recording for London Records/ L'Oiseau-Lyre and in October he led the orchestra and soprano Arleen Auger in a L'Oiseau-Lyre recording of Haydn concert arias. This month he serves as conductor of H&H's 135th annual performances of *Messiah* to be presented in Boston, New York and Chicago.

In September, Mr. Hogwood became Director of Music of the St. Paul Chamber Orchestra where he is part of a three man Artistic Commission which also includes Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson.

JEFFREY RINK
Assistant Conductor

Assistant H&H Conductor Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. His performance with this group of a newly commissioned work prompted the *Washington Post* to write, "Jeffrey Rink molded the work of all the singers and instrumentalists into as memorable a premiere as any composer could wish for."

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the *Boston Globe*, the *New Yorker* and London's *Musical Times*, and has directed performances of Brahms' *Requiem* and Beethoven's *Ninth Symphony*. He made his Symphony Hall debut in December 1987 conducting H&H in Handel's *Messiah*.

In addition to his work with H&H, Mr. Rink was recently appointed as Conductor of the Chamber and Young Performer's Orchestras at the Longy School and as Music Director of the New England Philharmonic.

SOLOISTS

SHARON BAKER, *soprano*

Soprano Sharon Baker has distinguished herself in an interesting spectrum of operatic and concert roles. She first came to the attention of Boston audiences in the American Repertory Theatre's landmark production of Handel's *Orlando* directed by Peter Sellars. She has since gained recognition for her performances of early music, appearing regularly with such ensembles as the Boston Cecilia, Banchetto Musicale, and the Boston Early Music Festival. During the 1987-88 season she appeared in the Boston premiere of Handel's *La Resurrezione* with the Handel & Haydn Society and in the world premiere of Philip Glass' opera *Fall of the House of Usher* at the American Repertory Theatre. In addition to performing *Messiah* with the Handel & Haydn Society this season, Ms. Baker will also perform *Messiah* with the Dallas Bach Society. Her recordings include *L'Allegro ed il Penseroso* and Haydn's *Lord Nelson Mass* with Banchetto Musicale for the Arabesque label.

CAROLYN WATKINSON, *mezzo soprano*

Carolyn Watkinson, who will be singing the alto role in this performance, is one of Europe's most acclaimed vocal artists. A regular guest with the major orchestras and festivals in Europe and the United States, she has performed with noted conductors Seiji Ozawa, Christopher Hogwood, Roger Norrington, and Helmuth Rilling. Active on the international opera circuit, Ms. Watkinson has sung at the Salzburg festival and at the Theatre de la Monnaie in Brussels. In addition to her debut engagement with the Handel & Haydn Society, Ms. Watkinson appears this season with the National Symphony Orchestra, the San Francisco Symphony, the St. Paul Chamber Orchestra and Europe's Concertgebouw Orchestra. Ms. Watkinson's many recordings include Handel's *Messiah* under the direction of Christopher Hogwood for the London Records/L'Oiseau-Lyre label, Handel's *Solomon* under the direction of John Eliot Gardiner for the CBS label, and Bach's *Mass in B Minor* under the direction of Peter Schreier for the EMI-Electrola label.

STANFORD OLSEN, *tenor*

Tenor Stanford Olsen has appeared nationally in a wide range of concert and operatic roles. He was the winner of the Metropolitan Opera National Council auditions in 1985 and he made his Metropolitan Opera debut as Arturo in *I Puritani* opposite Dame Joan Sutherland in 1986. In 1987, he made his Carnegie Recital Hall debut singing Tchaikovsky songs with pianist Israela Margalit. Over the past several years he has appeared with the Mostly Mozart Festival at Lincoln Center, Wolf Trap Opera, Miami Opera and the Utah Symphony. He has also appeared with the Choeur de la Radio Suisse Romande, Cincinnati Chamber Orchestra, San Diego Master Choral, Cincinnati Choral Society and Salt Lake City Pro Musica. Mr. Olsen's other awards include the American Opera Auditions, the Eleanor Steber Music Foundation Award and the Ralph C. Corbett Opera Award from the Cincinnati College Conservatory of Music where he was a scholarship student.

DAVID THOMAS, *bass*

David Thomas began his singing career as a boy chorister at London's St. Paul's Cathedral at the age of eight. He continued his studies at King's College at Cambridge, and has since become internationally acclaimed as a baroque and classical vocalist. He has performed at many of the world's most prestigious music festivals including Tanglewood, Edinburgh, Lucerne, Bruges-Flanders and Salzburg. Most recently, he performed with the Cleveland Orchestra under the direction of Simon Rattle for performances of Haydn's *Creation*. Frequent collaborators on both the concert stage and in the recording studio, David Thomas and Christopher Hogwood have recorded Handel's *Messiah*, *Semele* and *Alceste*. Their most recent release is a recording of Bach's *Coffee* and *Peasant* Cantatas with soprano Emma Kirkby for the London Records/L'Oiseau-Lyre label. Mr. Thomas' latest appearance with the Handel & Haydn Society was in last season's Boston premiere of Handel's *La Resurrezione*.

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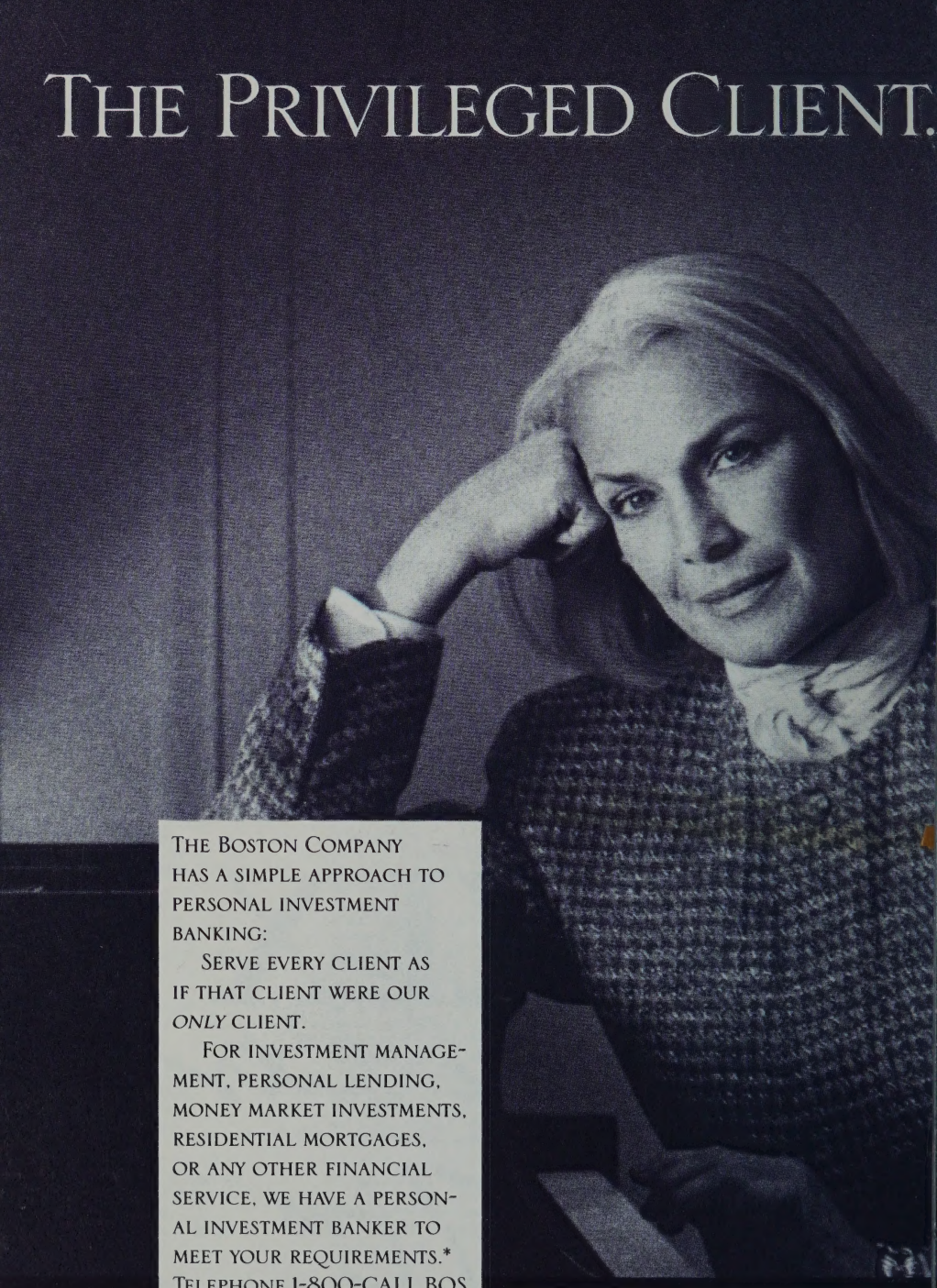

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